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ABSTRACT

This 1994 Conference on College Composition and Communication (CCCC) Roundtable was composed of "Permanent Temps" from schools across the United States; it originated in audience reaction to one session in San Diego (California) in 1993 (ERIC ED 356 483). This 1994 session highlighted ways in which these permanent temporary faculty are already composition professionals even though they may be denied that status in their local circles. The Chair began with the moral imperative to take in professional responsibilities in the implied contract of teachers of composition ("The Implied Contract of 'Special Lecturers" by Catherine Haar). The second speaker explained how the learning done at conferences and in readings is transformed into effective classroom practice ("Learning Theory for Use in the Composition Classroom" by Kathleen R. Winter). The third speaker, as Writing Center Director, described the many roles skillfully executed in English departments by instructors of composition ("Defining Administrative Roles: Coordinating the University Writing Center and the Simpkins Hall Computer Labs" by Jennie Trias). Speaker four showed how temporary faculty's knowledge can have significance for others as a model for teaching assistants and disciplines across the curriculum ("We Touch the Future: Training New Professionals" by Hallie S. Lemon). The final speaker explained how these "Temporaries" have made their voices heard at CCCC and in various genres although their professionalism may go unnoticed at the local level ("Beyond the Classroom: The Professional Work of Permanent Temps" by Lorena Stookey). A list of professional accomplishments of Permanent Temps, a list of professional slights and courtesies, a 14-item bibliography, and a summary of the responses to the session's evaluation form are attached. (RS)

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Cover Sheet

CCCC 1994

Nashville, Tennessee

Session I.1

Redefining the Role of "Permanent Temps": Proving Ourselves Professionals

Submitted to ERIC by
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Western Illinois Universtiy

Chair: Catherine Haar
Associate Chair: Jill Feldkamp
Panelists: Randy Smith
Kathy Winter
Jennie Trias
Therese Trotochaud
Hallie S. Lemon
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Redefining the Role of "Permanent Temps": Proving Ourselves Professionals

Abstract

This 1994 CCCC roundtable was composed of "Permanent Temps" from schools across the United States; it originated in audience reaction to one session in San Diego in 1993 (ERIC ED 356 483). This 1994 session highlighted ways in which these permanent Temporary faculty are already composition professionals even though they may be denied that status in their local circles. The Chair began with the moral imperative to take on professional responsibilities in the implied contract of teachers of composition. The second speaker explained how the learning done at conferences and in our readings is transformed into effective classroom practice. The third speaker, as Writing Center Director, described the many roles skillfully executed in English departments by Instructors of composition. Speaker four showed how their knowledge can have significance for others as a model for T.A.'s and disciplines across the curriculum. The final speaker explained how these "Temporaries" have made their voices heard at CCCC and in various genres although the professionalism of these may go unnoticed at the local level. Included are Bibliography, original handout, and summary of the session's evaluation form containing lists of Professional Slights and Courtesies.

The Implied Contract of "Special Lecturers" by Catherine Haar, Chair

To Hallie Lemon, Western Illinois U, Macomb, Illinois: Chair's Intro (draft)--Catherine Haar

Every term that I teach, I sign a letter that comes from the dean of the College of Arts and Sciences which carefully delimits and restricts my appointment as a "special lecturer," Oakland University's name for my untenured rank. I am paid per course, yet usually teach three composition courses per regular semester plus one additional course in the spring or summer. At seven classes a year, I am still considered "part-time."

Despite all the careful language restricting the university's connection and commitment to me, a memo recently appeared in my mailbox addressed to "University faculty and department chairs." It began, "I am pleased to invite your participation in an exciting new portion of our [student] orientation program," and explained that faculty were needed to present a 30 minute talk at summer orientation, "Preparing for College Academics," which would "share information about academic expectations" and so on. This memo did not surprise me, as I get similar ones quite often, along with other kinds of requests.

The gulf between the little security and reward my contract language offers me and the generous invitation extended in other ways to share the university's mission to reach and teach students suggests that I, and presumably many of you who also have irregular teaching positions, operate under an implied contract. That is, we do far more than we are paid to do or are recognized for doing. We serve our students, we participate in university outreach, and we accept fully professional roles and responsibilities. We do these things partly because our universities are not shy about asking, but mainly because we must--the moral imperative to do the job right is always with us no matter the size of our paychecks.

Our story is the age-old story of The Little Red Hen, ironically reversed. Academic rank disappears when it is time to make the bread. Yet when it comes time to eat the bread, the cynics among us look around for a particularly fat and greedy Little Red Hen, who has no scruples about benefitting from our labor.

The ironic gap between the limited words of our contracts and the extensive work to be done multiplies into other ironies. First, one may easily see that there is almost no end to the work of teaching first-year composition and other writing courses. Students need extensive help and practice--and no one expects this situation to change soon. But while there is work, it isn't matched up with actual, real jobs, but rather it is hidden away in last-minute hirings and supposedly temporary positions.

Preparation to teach composition also takes on ironic dimensions when one considers that in graduate schools across the country, students are enrolled in PhD positions in rhetoric and composition, are studying the field and writing dissertations--and of course they are looking for jobs. Yet down the street from these universities and across town, regional universities, smaller colleges, and community colleges are in effect running their own programs, since whenever groups of people work together, year after year, on something as difficult as teaching composition, almost everyone manages to learn something and most of us learn a lot. We talk with each other, we

read books on rhetoric and teaching,we subscribe to College English and 3C's , we attend conferences, we write and study.

What is to be done? Our group is convinced that first, the problem is too complicated to look for one villain, mouth stuffed with bread and incriminating crumbs all over the face. We are aware that change is difficult for institutions and that many tenured compositionists and administrators sincerely wish to change the current reliance on limited, contractual instructor-ships at some colleges and part-time instructorships at others.

We choose, instead, to offer an account of the work we do and the value that it has. All of us help students with job letters or other matters outside our classes. Colleagues of mine, other parttimers, have been the official advocates for students in academic disciplinary hearings, for instance. The students asked my colleagues to represent them because they had been their composition teachers, and now, facing a disciplinary hearing connected with another class, they chose to ask a teacher they knew well for help. In our department, special lecturers regularly serve on the writing excellence committee, where we read and judge papers written by composition students in first-year composition and across the curriculum. The other members of our roundtable have all carried out significant professional responsibilities for their departments and institutions, yet the satisfaction that a job well done ought to bring is undercut by the limited recognition and reward each has received. Kathy will tell you now about the use of theory by composition professionals.

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1995 CCCC, ROUNDTABLE I.1

Panelist 2:

"Learning Theory for Use in the Composition Classroom"

Our implied contract means/~~states~~ that our "first and foremost responsibilities" are as teachers of composition, often times the only aspect of our jobs recognized by our institutions. We know that this contract also calls on us to keep current in comp-rhetoric theories, and even, possibly, literary theories. To that end, we read College Composition and Communication, College English, Journal for Advanced Composition, as well as other professional journals, and we attend state and national conferences and workshops. We are aware of the comp-rhetoric theories of the 60s, 70s, and 80s, that we still espouse in our classrooms: writing without teachers; freewriting; mapping/clustering; process writing; journals; attention to audience; revision of drafts in the classroom; small group work; CAI; holistic grading; critical thinking; portfolios and assessment.

"Permanent Temps" are also cognitive of some, if not all, literary theories for most have studied at some time in their undergraduate or graduate career under "literary specialists." We know there is an on-going battle of whether to teach literature in the composition classroom or not: articles are often published on this subject,

as are entire books. Two of the more recent articles in the March, 1993, issue of College English (311-321), one by Erika Lindemann and one by Gary Tate, cover the spectrum of arguments used for and against teaching literature in the composition classroom.

Lindemann believes that the comp classroom is "no place for literature," because literature is not useful for students to model their essays after or analyze for style (314). Instead, she believes, teachers of comp should allow the students to study articles and essays from the other academic disciplines so that the Freshman English course can "provide opportunities to master the genres, styles, audiences, and purposes of college writing" (312). "Such courses have as their subject matter the processes whereby writers and readers enter the conversation of the academy and begin to contribute to the making of knowledge" (313). Lindemann gives five seemingly valid reasons for keeping literature out of the composition classroom, or at least to a minimum (313-15).

Tate argues for the place of fiction, poetry, and drama in the comp classroom. He feels that, in the 1960s when the "Rhetoric Police," as he calls them, came into power, many teachers "surrendered" without much fight. True, some teachers who desperately wanted to teach literature "badly misused" the literature in comp classes (CE 317). Tate does not believe that "imaginative literature should be the only kind of reading required of our composition students, nor should it be the only kind of writing they are asked to do" (319). He does suggest that "we need to think seriously about why we are neglecting literature" (319) and wonders if we have been convinced by our own students that, since they have come to college to get a better job, "a college education is primarily job training and that the task of the freshman writing course is to help make that training more effective" (320).

Furthermore, he is "increasingly bothered . . . by the current focus on academic discourse" and states, "I sometimes think that we are very close to turning freshman composition into the ultimate 'service course' for all the other disciplines in the academy. . . . Does the vast apparatus of our discipline . . . exist in the cause of nothing more than better sociology and biology papers? . . . Can we, in a semester or two, really help students function effectively in all the different communities they will be entering as they move from course to course, from discipline to discipline, throughout their four years of college? . . . the task is hopeless" (319).

Since I, too, studied under literature specialists, and do not see college primarily as a "job training" center for my students, I have decided to teach SOME literature in my comp classes. Sometimes we read and listen to a few poems such as Rich's "Prospective Immigrants, Please Note" or Roethke's "My Papa's Waltz" or Robinson's "Richard Cory." In addition to reading essays and articles in texts such as Atwan's Our Times/3 or Seyler's The Writer's Stance or Colombo, Cullen, and Lisle's Rereading America, I require that my students read at least one novel from a Reading List that I provide. This list contains books such as The Catcher in the Rye, The Color Purple, One Flew Over the Cuckoo's Nest, My Antonia, Fahrenheit 451, and Their Eyes Were Watching God. It is important to limit the number of novels on the Reading List so that as they read and discuss and analyze, they will be working with at least one other student in the class. Small groups of 4-5 often form when students choose the same novel, such as The Catcher in the Rye. If more than five students are in a group, I simply split the group in half or thirds.

Although the students may borrow the book from the library or a friend, I urge them to purchase their own books, mostly out of convenience since we spend several weeks discussing them, free-writing about them, and analyzing them. They must also write an essay using literary terms, such as setting, character, plot, conflict and climax. Some are familiar with these terms but most are not sure of the meanings or how to use them in analysis.

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Although we don't follow it strictly, the most lucrative literary theory for this assignment is the reader-response theory as discussed in Guerin, et al. According to Guerin, reader-response theory is the complete opposite of the formalist approach, which "regards a piece of literature as an art object with an existence of its own, independent of or not necessarily related to its author, its readers, the historical time it depicts, or the historical period in which it was written" (331-2).

In the reader-response approach the reader is paramount, and the reader's response is "subjective and relative" (334), often with knowledge of the author's life and the time period when the book was written being taken into account. One of the reader-response theorists, Stanley Fish, "holds that readers actually create a piece of literature as they read it" and that "every reading results in a new interpretation" (341). Reader-response theory, then, allows for "the effect of the literary work on the reader, hence the moral-philosophical-psychological-rhetorical emphases . . . [and] the relegation of the te t to secondary importance [with the opinion of the reader] of primary importance" (343).

My purposes for having the students read some poetry and a novel are many:

a. many of the students I have in 120 have not read many novels, much less "literature" before coming to SMSU; I want to expose them to substantial authors and poets;

b. some of the students have not been exposed to literary terms such as setting, character, plot, and climax, and some who have heard these terms do not know the correct definitions, and some have never used such terms in analyzing the poems, plays, short stories, and novels they themselves have read;

c. ONE OF THE MOST IMPORTANT: the students like the discussions in class, can relate to some of the characters, and most seem to enjoy analyzing the novels--the discussions and essays that are a result of the reading help promote self-awareness and more open-mindedness from the students and more tolerance for other people's viewpoints, both that of the author and that of their peers;

d. Who knows what healthy debate will happen among peers? Some argue over who the main characters are, some argue over the kind of conflicts present in the novel, and some disagree about the point of climax. These debates provide practice for each student to support her own opinion and give evidence from the novel itself;

e. literature teaches us ideas and methods and styles of writing but it also can teach us about the concerns, the viewpoints on

certain issues, the foibles of the author and the difficulties she/he had in producing that literature, some of which most of the students (and the teacher!) can relate to;

f. Although we do not use them for "invention" i.e. mimesis (Crowley 17-32) per se, who knows how the writing unconscious will connect and expand from being exposed to the novel, even years from now?

g. Some students want to be creative writers and this does provide them with more reading material to model, solid reading material which we term "literature"

h. as much as the studying and "modeling" of essays, articles and books of other disciplines might help the first-year student as she/he prepares to continue in certain fields and majors (Lindemann, 312-13), I am not adequate to the task of helping ALL of my 90-100 students every semester study and "model" the essays and articles in the appropriate discipline for her/him (Tate, 319). I would not mind BECOMING adequate to this task but I am not at this time.

i. many of the students in their first year do not even know what field or major they will eventually study;

j. I myself love literature and love to discuss it and learn what my students' understanding of the setting, characters, plot, conflicts and climax of a particular novel are;

k. my own sanity: vary the readings, vary the novels (students choose one book and work with students who have read the same book), vary the class discussions;

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l. I firmly believe that literature is an important foundation in an understanding of "life" -- although this may be idealistic, I know from my own experiences how literature has helped me understand myself and my relationships with others and society and the world;

m. Who knows what pleasure and joy one student each semester or each year will have from reading a particular author or novel or poem?

Exposure to literature is paramount in my composition classroom for the above reasons and even more. Although I can appreciate Lindemann's side of the argument, I agree with Tate wholeheartedly when he says:

> [Besides the academic community] "there is another 'community' that we should be preparing our students to join. . . The 'conversations' I want to help my students join are not the conversations going on in the academy. . . . I much prefer to think of them and treat them as people whose most important conversations will take place outside the academy, as they struggle to figure out how to live their lives--that is, how to vote and love and survive, how to respond to change and diversity and death and oppression and freedom.

"Learning Theory for Use in the Composition Classroom," p. 9

"I am convinced that true education, as opposed to training, is concerned with much more than what we find in the various academic disciplines.

"If I want my students to think and talk and write about human lives outside the academy . . . then I certainly do not want to deny them the resources found in literary works, just as I do not want to deny them the resources found elsewhere. I do not advocate having students read only literary works. But they should not be denied that privilege altogether. They should be denied no resource that can help them." (321)

[[CIRCLES/OUTER & INNER]]:
I would be glad to speak with anyone after the session about the Lindemann/Tate argument about the use of literature in the composition classroom . . . or any related issues. If you use literature in your classroom, I would like to exchange ideas with you.

THANK YOU.

I.1 REDEFINING THE ROLE OF "PERMANENT TEMPS": PROVING OURSELVES PROFESSIONALS

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"Learning Theory for Use in the Composition Classroom"
CCCC Roundtable, Nashville, March 18, 1994

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I.1, "Learning Theory for Use in Composition Classroom"

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Defining Administrative Roles:
Coordinating the University Writing Center
and the Simpkins Hall Computer Labs

By: Jennie Trias

From the title of this position, the job appears to call for an administrator. Yet, my contract does not differ from the one awarded to my colleagues. The university rehires me every year as an instructor whose primary duty consists of teaching. Not only that, but the adminstrative duties I attend to each semester expand while my teaching obligations stay the same but only because I fight every semester for enough release time to get everything done. Everything includes such tasks as revising the manual I wrote that provides instruction to new graduate assistants; preparing two annual reports; maintaining and operating the English department's computer labs; preparing workshops for both instructors and graduate students on pedagogical approaches to teaching in the computer labs; serving on two university-wide committees, Writing in the Disciplines and the University Writing Exam Committee; working with other departments to help prepare tutors to address the particular writing needs of those departments; sponsoring and cosponsoring receptions; and acting as a public relation liason.

I am not the only permanent temporary who performs these duties. Other individuals who have been hired as Composition Instructors currently perform similar administrative duties without benefit of tenure or recognition. Obviously, these

duties make me visible in both my department and across our campus. For the most part, this visibility has given me responsibility without power. When things run smoothly, this visibility works in my favor and in the favor of the composition program. Unfortunately, this is not always the case. About every three or four years, tenured faculty of the university at large look around for the source of their current irritation. They want to make someone accountable for the poorly-developed writing skills their students exhibit. Guess who they see? Then it becomes the responsibility of the writing program administrators and the Composition Instructors to justify their pedagogical strategies and the theories that drive them.

In 1990, CAGAS, the Committee on Admissions, Graduation and Academic Standards issued a questionnaire on student writing practices. CAGAS was particulary concerned about the way Composition Instructors approached error in student writing. To reassure them that we dealt harshly with error, and did not ignore it, as they assumed we did, six Instructors put together a presentation to demonstrate the various ways in which we handle error. At the end of the presentation, one tenured faculty member commented, "I applaud your work; now tell us what the Instructors are doing." This comment showed how misinformed professors in other departments were about the quality of instruction as it was being given by the permanent temporaries in the Writing Program. Sadly, even in our own deparment this is the case.

And so, this year all eyes have turned toward us once

again. This time we have been chosen to account for the poor writing skills of students because authentic assessment and grade inflation have become real issues at our institution. To our continued dismay, individuals who want us to account for student writing still focus on error to define these issues. However, what these individuals fail to see is that we deal with an issue that is much more complex. In reality, we deal with the difference between teaching and merely assessing.

As Composition Instructors, we teach process. Students are allowed to make mistakes in order to learn. We design specific assignments that must meet specific criteria, while we allow ample time for revision and provide support through feedback and collaborative learning. This greatly differs from giving students a general, vague, unfocused assignment in which the grade is determined solely on a product that was probably written the night before it was due.

Once again, as administrator of the Writing Center, I have been offerred the opportunity to serve on a panel which will field complaints about student writing. I was told not to become defensive nor to prepare a presentation. Any way, if I indeed see this as an opportunity, as Richard Larson suggested I should in this morning's session, "Assessing the Impact of College Writing Programs: On Students, On the Institution," then I gain a chance to determine what impact the writing program has on our students and the university. Perhaps, there will then be no reason to be defensive and permanent temporaries who have invested so much of themselves

in the writing program can reframe the discussion and clearly define the objectives for the program, and also clearly answer the question, " Are we making a difference" with a resounding "Yes!" Maybe, in this visible context we can redefine our roles, as administrators and teachers. I have this to look forward to when I get back home.

1994 CCCC, Nashville, Tennessee

March 18, 1994
Session I. 1
Redefining the Role of "Permanent Temps": Proving Ourselves Professionals

We Touch the Future: Training New Professionals

by
Hallie S. Lemon

In Session G.16 at San Diego, Charles Schuster pointed out that the better the teachers of writing do our jobs, the more invisible we become. Contrary to many of the accounts in our Bibliography, most written by those who have moved beyond full-time teaching of composition, many of us **enjoy** teaching freshman and sophomore composition and consider it a career; furthermore, we do our jobs well and are, therefore, barely visible.

As Kathy indicated, we know the theories behind the pedagogies we use in our classrooms and continually monitor what is working and failing to work to improve the writing skills of our students; some of us have even carried out research to prove whether these perceptions are accurate. Therefore, when the new college president visits the English Department and asks whether the basic writing course actually is effective for students at risk, a Temporary's study of subsequent grades and graduation records of University 100 students illustrates how the course works.

Since we must be student-centered by the very nature of a course which requires constant communication in writing between teacher and student, we have often been the first on our campuses to understand and use collaborative learning and other student-

centered pedagogies such as portfolios. In her "Personal Essay on Freshman English" Sharon Crowley notes that "Freshman English is a cheap way for university faculty to salve their guilt about their own teaching, which is generally discipline-centered....: here is the one place in the academy where the students presumably get some individual attention." By the way, if other composition faculties are like ours, most schools will have a healthy mix of all three of Crowley's types: conservative teachers, liberal-humanist teachers, and radical composition teachers; the subsequent interchanges become quite heated at times as we shuffle pertinent articles into each other's mailboxes or discuss the "merits" of a required text or whether any text should be required.

So when it is time each fall to train new Teaching Assistants or each spring to recruit new students by presenting demonstration classes for potential students and their parents, the "invisible" but effective teachers are suddenly "visible." Each fall, we organize and present workshops to train the new teachers. The T.A's come to us for advice throughout the semester; members of the Writing Committee at our school even visit classes of T.A.'s to monitor and offer support in their teaching. Robert Merrill says about his Lecturers at the University of Nevada-Reno, "I have found it remarkably useful--perhaps indispensable--to be able to count on a cadre of excellent teachers who do at least three courses a semester for us and teach effectively at various points throughout our schedule; ..my experience is that this teaching ability definitely travels, so to speak, as lecturers move from freshman courses. ..Indeed they have become the most flexible participants

in our overall schedule."

Because of our work with collaborative learning, we also train senior faculty in Writing Across the Curriculum and Faculty Development workshops. Out of one of these workshops grew a Collaborative Learning Across the Curriculum or CLAC support group which I coordinate through the Faculty Development office with no official recognition or released class time. A portfolio exchange which Randy, Jennie and Therese have done for years has resulted in their going out into the high schools of the area to present workshops; one of the slights mentioned in our handout has to do with their providing sample portfolios as models for the English major portfolio assessment yet not being included in the retreat where their samples were used. Teachers who may have the least job security on campus are training the new and continuing teachers. We do all of these things because we consider them part of our profession whether they are recognized or not.

We acknowledge that teaching, especially undergraduate teaching, is not formally recognized at most universities; good teaching does not gain anyone tenure. Christa Mc Auliffe's statement in my title about touching the future reminds us that although we may have an impact on our students, it is very difficult to see and measure. However, Tenured and Tenure-Track faculty at our institution may be recognized with a ceremony and a monetary award for Teaching Excellence, Research or Service. This year as usual, Instructors have presented at the University's Teaching Excellence Day in concurrent sessions with the tenured faculty, yet Temporary Faculty are not eligible for teaching

excellence awards.

I would like to suggest that our institutions could probably get even more from us if they would recognize those of us who are carrying out these activities. Allow us to be hired as assistant professors if we meet certain criteria; we have two in another department at our school who got no more money or benefits, the title only. Allow us to compete for Teaching Excellence Awards; what do you suppose they might get for $100? We would be very interested in hearing any courtesies such as these which are occurring in your local circles. Ohmann's introduction to The Politics of Writing Instruction: Postsecondary notes that there is much that can be done if we "think pragmatically and take local views." Hopefully, any recognition process of our implied contract such as this would make the invisible faculty more visible.

Beyond the Classroom: The Professional Work of Permanent Temps

by Lorena Stookey

Catherine Haar's conception of an "implied contract" examines the oxymoron that is the job title "Permanent Temporary." Whereas, as she well demonstrates, it is we who are permanent, who are steadfast in our commitment to those obligations we must necessarily regard as professional, there is no reciprocal commitment to our professionalism on the part of institutions that have defined us as permanently temporary. It is in fact our professionalism that is thus marginalized, that is afforded low value within a workplace that otherwise prides itself upon the social worth of performance explicitly and earnestly characterized as professional.

Part of the problem can indeed be seen in the nature of many of our contracts. When we are hired per classroom assignment, in piecemeal fashion, the institutional perception of us admittedly registers a certain set of professional qualities: skill in teaching, dependability, dedication, and the like, but partial employment seems too readily to be translated into partial performance, and, as Hallie Lemon has pointed out, all too often the result for us is what we might well call institutional invisibility. Even the work that is associated with our contractual obligations to teach particular classes is undervalued or is inadequately measured on the institution's scale for professional performance. Obviously, the contract that specifies a certain number of classroom meetings is merely taking for granted the necessary preparation and all the other professional activities that surround those class meetings. To be

contractually temporary within the academy is apparently to be not wholly present, and so it is that we are rarely regarded as wholly professional persons.

It is, of course, precisely an interest in the whole professional person that governs hiring of faculty members on the tenure track, where, if we invoke the familiar model of professional expertise as it is embraced at most state or public universities, performance is measured in the three categories: teaching, research, service. Although teaching is here given place of honor, within the model to which I refer it is unquestionably research that is most highly valued by the profession. And it is service, time-consuming service, that exerts the strong claims described by my panel colleagues upon the professional consciences of non-tenure-track faculty. Service is the least valued of the categories of professionalism, and it no doubt follows that it is frequently the most taken for granted. It is, too, the least susceptible to quantitative forms of measurement (but for time invested, and where time is not measured, it is assigned no particular value). I might add one further observation here--and this is a point pertinent to the conditions of non-tenure-track faculty--the category "service" is, generally speaking, a local concern. Our discipline, as we know, reserves its highest recognition for those activities that transcend the local. Therefore, when faculty members who are perceived as temporary are asked to demonstrate their professionalism by undertaking tasks that are commonly taken

for granted, it is highly likely that the work they perform, for reasons I have here suggested, will indeed remain invisible.

That the university's nearly monolithic model of the academic professional is no longer adequate has been remarked. I briefly cite the AAUP's 1992 Committee G Report on the status of non-tenure-track faculty:

> In reality, American higher education has assumed increasingly diverse responsibilities, and it needs many different kinds of faculty members. Contemporary higher education will be better served by multiple models for faculty that are developed around the kinds of work they do for their institutions. The profession and the public need to recognize and reward valued work on its own terms rather than measuring all faculty against traditional professorial models that may be inconsistent with the institution's own mission for instruction, research, and service.*

In any reassessment of the familiar tripartite model we can hope, I think, for a much clearer understanding of the value of faculty service. Certainly the necessary redefinition of professional activity is a subject for continued attention and discussion. Today, however, I want to focus upon the relationship of the non-tenure-track faculty member to the traditional model.

Teaching is what we are expressly hired to do. Service is what we contribute to our institutions out of a sense of our professional responsibilities (and, perhaps, out of a desire to make ourselves valuable). Research is what we are least expected to do. (That is, there is the least implication for research activity in the "implied contract" under which we often serve. There may well be, in fact, an implication to the contrary: that research will be the professional terrain upon which we do not

trespass.) At any rate, insofar as our conceptions of professional behavior acknowledge the three-part model--and lacking another model--work in research is an option for the non-tenure-track professional. Should it be, more formally, an expectation? Broadly speaking, the answer is "no." And that's an emphatic "no" when we consider that it is our heavy teaching responsibility that demands so much of our professional time. Nevertheless, we are active participants in the realization of our institutions' missions, we share the professional interests of our discipline, we feel a responsibility to our students to familiarize ourselves with current thinking within our field, and often research is for us the product (or, as it were, the by-product) of all this. For most of us research ends up being part of the overload in our professional lives. It is in the category of the "implied," and therefore it is often not acknowledged as a significant feature of professional behavior.

So what happens when the category of research activity is removed from the abstract realm of the "implied contract" and made part of a formal job description and included in the evaluation of job performance? This is what has happened at the University of Nevada, and the results are instructive--if in nothing else, certainly in the predictable workings of human nature. The nine lecturers on our campus are formally evaluated each year in the professional categories: teaching, professional development, and service. Although research activity is not an absolute requirement for continuing employment, it is a requirement for those who desire merit increments in salary. The

advantage of this particular system is obvious: we have had a "naming of parts." We are not carrying the burden of an "implied contract," but are answering as best we can the defined expectations of our institution. This is, I must say, still a two-tiered system, for our job descriptions are fashioned from the tri-partite model and class distinctions are thus made, but the category "professional development" does guarantee that the full range of our professional activity is well noted. Our work is indeed recognized, both within the classroom and beyond it. The psychological insight I promised earlier is simply this: because our jobs have been formally described in three categories, we have moved closer to fitting the traditional mold of the professoriate. We are looking to "them"--that is, to the powers that be--more and more like them, or, in our cases, at least enough like them so that the word "tenure" is in the air. (In a recent straw ballot, the English Department faculty of the University of Nevada voted overwhelmingly to support exploration of this possibility.)

We see at my university a movement toward defining the terms by which non-tenure-track faculty need not be perceived as temporary. Perhaps the moral of this particular story is: "The closer you come to having a contract that addresses you as a full professional, the more fully your professional identity will be acknowledged." This solution does not approach the need for larger redefinitions of professional work in the academy, and life is not a bower of bliss for those of us who must seemingly run faster and faster to stay in place. Nevertheless, all of us

on this panel agree that it is activity in the research category that most often leads to professional experiences in what we have called here the "outer circles." (Our meeting with you today is one such occasion.) This kind of forum can provide connections, a community elsewhere. Too, it is in this sphere that we can continue to present in public our critique of the working conditions that undervalue our professionalism. When an institution calls one of its employees a "Permanent Temp," it is having its cake and devouring it too. For whom is research the icing on that proverbial cake?

*"Report On the Status of Non-Tenure-Track Faculty." Academe November/December 1992: 39-48.

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Handout

Professional Accomplishments

This 1994 Roundtable grew out of the response those of us from Western Illinois University received to Therese Trotochaud's segment of "The Permanent Temps' Lament" (ERIC ED 356 483) at San Diego. In reaction to a statement by one faculty member, "I don't think we should give tenure to people who aren't involved in their profession," we tried to show in what ways **we are professionals** even though some members of our departments and universities may not recognize us as such. Although at most schools our official job is teaching only, Instructors voluntarily serve on departmental committees, sometimes as Chair. In addition, members of this panel and their colleagues serve as the following:

- Director of the Writing Center (duties include teaching
- TAs and GAs how to teach and tutor)
- Director of Freshman English
- Co-Director of Campus Writing Across the Curriculum Project
- Coordinator of Computer Labs
- Coordinator of freshmen-level composition courses
- Assistant Director of University Writing Exam
- Advisor (1 of 2 in the department) for English majors
- Advisors for Sigma Tau Delta, the English Honorary Society
- Outreach Coordinator (1992-1993 school year--Because the departmenthad no PhD to fill the English Education position, an Instructor served as Coordinator, visiting English Education majors to encourage them while they did their student teaching, and establishing and strengthening ties with junior and senior high school English teachers in our area.)

In addition to **teaching** first and second year composition classes, instructors on this panel engage in the following pursuits:

- teach introductory courses in journalism and literature
- teach upper division technical writing and extension courses
- retrain to teach upper level discipline-specific writing courses
- conduct workshops and presentations for graduate students
- carry out **research** on such topics as the success of English 100 students compared with 180 students in subsequent courses and the use of collaborative strategies by teachers of writing

At the **university level**, instructors have engage in the following activities:

- serve on committees, ad hoc committees, and advisory boards
- lead small groups for Freshmen Orientation
- teach University 100, a course for new freshmen
- manage a university program for freshmen
- mentor new faculty and students
- give presentations and workshops for Faculty Development
- serve on the AAUP Executive Committee

- run "demonstration" classes for recruitment of students
- serve as "student advocates" in disciplinary hearings
- chair the Committee on the Status of Women
- coordinate Freshmen Forums
- create marketing and information brochures for the Geography Department
- develop hypertext library for engineering institute

At the **community level**, instructors have conducted several workshops and presentations, including the following:

- fiction workshop for senior citizens
- a writing on computers workshop for high school English teachers
- a poetry workshop for grammar school children
- a poetry presentation for a women's sorority guild
- a biographical sketch and discussion of an author's works for a women's book club
- special classes for underpriviledged middle school students

In addition, instructors have done the following:

- taught classes for Youth University, a summer program for gifted children
- taught a class for the Junior Scholars' Program, another program for gifted children
- acted as co-directors of the JTPA writing and reading program (both the 3 and 6 week programs)
- volunteered as literacy tutors
- judged a county language arts writing contest

At the **state level**, instructors have done the following:

- presented in-service workshops on portfolio evaluation and on using computers in the writing classroom
- participated in the Illinois Association of Teachers of English (IATE) Conference, both presenting and chairing sessions at the annual conference in October
- participated in the Western District of IATE, serving on the board and giving presentations at our meetings
- presented at the Iowa Council of Teachers of English and Language Arts
- presented on radio and television for the Nevada Humanities Program
- presented papers at conferences on women's issues
- gave a talk at the American Association of University Women
- acted as a Board Member, State Folklore Society
- gained recognition from *Missouri Writers' Week*, Honorable Mention

At the **national level**, instructors have presented papers and workshops at the following:

- The University of Chicago's Critical Thinking Seminars
- The Penn State Conference on Rhetoric and Composition
- Wyoming Conference
- Conference on College Composition and Communication, also serving on CCCC committees and reading at "An Exultation of Larks"
- Conference on Computers and Composition
- Miami University Portfolio Conference

Instructors have also **published** the following:

- article in ***Modern Language Quarterly***
- reviews for McGraw Hill Multicultural Readers
- collaborated on and contributed to the publication of the composition textbooks for WIU's Writing Program--***Discovery*** and ***Connections***
- Instructor's Manual for Marilyn Sternglass's ***Reading, Writing, and Reasoning***
- book reviews
- several papers in ERIC
- articles in NCTE's ***Talking to Learn***
- an article in In ***Another Country: Feminist Perspectives on Renaissance Drama Process to Product*** (editor), a collection of student essays
- articles in ***Illinois English Bulletin*** and ***Journal of the Teaching of Writing***
- stories in the ***Eureka Literary Magazine*** and the ***Mississippi Valley Review***
- articles in the ***Chicago Tribune***
- a chapter in ***Multicultrual Education: Strategies for Implementation in Colleges and Universities***
- article in ***Iowa Language News***
- work in ***Lyrical Iowa***
- software guides for commercial business
- poetry chapbooks, poems in various small presses
- two novels
- article in ***International Fiction Review***
- article in ***New England Review***
- article in ***Communication Across the Curriculum Newsletter***
- ***Drawing Tools Tutorial***, the PREP Editor Project, Carnegie Mellon U.
- a demonstration script for ***FlashPort***

In addition, instructors on the panel claim **professional membership** in the following:

- College Composition and Communication
- Illinois Association of Teachers of English
- National Conference of Teachers of English
- Indiana Teachers of Writing
- Illinois Writers
- Society of Professional Journalists
- Modern Language Association
- Iowa Council of Teachers of English and Language Arts
- American Association of University Professors

Professional Slights

In discussing a title for this sheet of our handout, we considered Departmental Double Standards or Status Reminders, but finally settled on Professional Slights because, as one panel member said, "It is altogether accurate and names both the effect on us and the intention of tenured folks in our departments."

1. A Department Retreat to begin the process of setting criteria for the new assessment process using portfolios did not include Instructors even though Instructors have presented at the Miami Conference on Portfolios, will present at NCTE's Conference on Portfolios in May at Indianapolis, and have used the portfolio system in our classes for some time. Instructors were asked to help put together sample portfolios for the retreat but were not invited to attend.

2. Last spring all Instructors received termination notices even though they had received Highly Effective evaluations and been placed on the Reemployment Roster for 1993-94.

3. Only tenured and tenure-track faculty's photos are hung on the office wall but no Instructors' photos (to help student workers identify professors).

4. No Instructors' photos are included in departmental brochures.

5. No Instructors' names are listed in the university catalogue as members of the Department (even though some have been members of the same department for 20 years).

6. Although stipulated in their contracts that Instructors are to march at commencement, tenured faculty said they didn't <u>have</u> to; Instructors marched anyway.

7. One Instructor who runs the Writing Center at her school (hires, fires, schedules, trains, budgets, tutors), recently asked for a recommendation from the Director of WAC. Although the tenured WAC Director wrote a glowing recommendation, she made it clear that **she** not the Instructor was the Director of the Writing Center.

8. At some schools, there is a general misconception about Instructors' responsibilities. Either hiring deans or union contracts specify no committee responsibilities, yet Instructors may be expected to serve or be seen as shirking their responsibilities.

9. Instructors doing full time composition teaching are called Part-timers and are paid per section.

10. Instructors' phones are "fixed" so they can't call off campus; when students ask to be called at home, the Instructors must go to the main office and use the phone under the secretary's watchful eye.

11. Only Instructors do not have keys to the main office, so 8:00 teachers can't check their mail before class or use the xerox machine; it is also inconvenient over the lunch hour.

12. Separate department meetings are held for tenure-track faculty, and Instructors' roles are discussed.

13. Part-timers lose the faculty discount at the University Book Store.

14. The course load for an independent writing course for a student was credited to a senior faculty member when the work was done by an Instructor.

15. The T.A.'s are more important to the Director of Composition than Lecturers or Instructors.

16. Pay inequity is still listed as a professional slight; it is less than other departments at many schools.

17. "I am sure there are many other slights I have **WILLFULLY** forgotten the past five years."

Professional Courtesies

In order to balance the ***Professional Slights*** listed above, we thought it might be fair to list courtesies as well. In fact, it was our hope that some of these courtesies might also be extended to Temporary Faculty at other institutions. We did not expect to see listed as courtesies points such as the ability to use interlibrary loan, however.

1. Paid travel to one conference per year.
2. Equal opportunities for Department travel funds.
3. Scheduling of classes as requested.
4. Released time for certain Departmental obligations.
5. Copy privileges for research activities.
6. University rents the gowns for graduation and President's inauguration.
7. In another department Temporary faculty have been reappointed as Assistant Professors, but with no change in pay or benefits.
8. Revolving three-year contracts (a three-year contract renewed each year).
9. Sabbatical and development leaves. Another school has a Leave of Absence without pay after six years, and the Instructor does not lose his/her place on the seniority list.
10. Released time to do research or retrain to teach a new course.
11. Ability to teach literature courses.
12. Inclusion in the university's merit pool (at first in their own "pool" but now with tenured and tenure-track faculty).
13. Desk copies of textbooks.
14. Free use of interlibrary loan (students are charged).
15. Voting rights in department decisions (to a varying extent).
16. Opportunity to serve on department and university committees.
17. Temporary faculty have offices allocated for their use and computers have been made available to them.

18. At one university, temporary faculty can propose seminars of their own design, and if the enrollment is sufficient, they can then teach the course.

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Redefining the Role of "Permanent Temps":
Proving Ourselves Professionals

1994 CCCC, Nashville
Session I.1

Evaluation Form

Total forms collected: 15 (Several left before we could collect their forms).

Session as a Whole:

1) Certainly one of the most effectively organized and presented sessions I've attended here yet. I found much comfort here.

2) The entire presentation should be published and sent to all universities for Administrators to read (also tenured faculty and Department Chairs!)

3) Good emotional support.

4) I think it is refreshing just to hear people talking about this.

5) Valuable. I understand and live what all of you are saying.

6) Presentations were fine. Really appreciate the Bibliographies.

7) The panelists are clearly committed to their work. They are not compensated, in respect or in dollars, for what they do. Fine work--but under these conditions, how much longer will they work?

Reaction to Individual Panelists:

1) Felt all were good; Randy Smith and Kathy Winter touched a personal chord
2) Great "Voice." These presentations were "listener friendly!"

Catherine Haar: Good introduction to the issues./ So True!

Randy Smith: Clever treatment of double-binds and pronoun shifts.

Kathy Winter: Connection with the topic was somewhat oblique, but she showed herself to be a professional./ I agree with her views.

Jennie Trias: Responsibility without power! Extra work/service without support./ Beautifully illustrates how exploited we are and how uneducated our administrators are.

Therese Trotochaud: Again, we enjoy our jobs and because of that are exploited./ (with Jennie's) Two good stories.

Hallie Lemon: Made an excellent point about good work and invisibility.

Lorena Stookey: It is true that service is not valued.

Professional Courtesies:

1) Syracuse's Writing Program is virtually a part-time culture with part-time participation (even leadership) in curriculum, evaluation, etc. Work is compensated by having participation (on some committees) count as a teaching section.

2) (Oakland University, Rochester, MI) Recognition of teachers whose student(s) win Writing Excellence Award by the Department (lunch with the President and Administrators).

3) Three Part-time votes (for over 20 people--this is a courtesy?!!) in department matters.

4) We are allowed all the in-house perks as full timers (use of WATS line, printing of academic papers, etc). However, we have no offices, no PC's, etc.

5) At UNH we've "won" 10 instructor positions with three-year contracts, salaried, 3/3 positions with full benefits. We are working towards a tenured instructors' position and seem to be getting a lot of support from tenured faculty.

6) Ball State University does offer some three-year contracts (the contract states that it is dependent on enrollment "so it's only a piece of paper").

7) Last job-travel money, chance to propose and teach literature classes, chance to teach creative writing.

8) We receive travel money, secretaries, offices, etc. Many of us are enfranchised-though we have a three-year waiting period.

9) Ball State University: we are going to have a committee on the university level. But we have worked a long time for this.

Professional Slights:

1) Part-timers have taken leadership on committees and task-forces but when larger university hears results, powers-that-be only want to hear from full-time faculty.

2) Throughout the four years of my graduate work, I received no financial support other than being "allowed" to have copies of one paper printed on the department budget. As part of my study, I presented papers at five national and international conferences; finally, I chaired the MMLA Irish Studies section and was responsible for selecting papers for the session.

3) (On same form as #2) Additionally, my Chair only slightly recognized my work with flippant remarks-no encouragement

whatsoever-this from a woman who herself started as a limited-service faculty member.

4) When I received a three-year contract, a gossiping professor said, "I can't believe we're encouraging THOSE people to stay."

5) Getting praise like "very professional" for handling a situation in a professional manner-as if it's a surprise.

6) In a former job, being called in and questioned about whether we really worked the 70 hours we claimed on semester reports. Most of us were doing the majority of the service work in the department and trying to keep up as writers and readers in our fields. Of course we were working 70 hours or more.

7) Being told on a merit evaluation that a statewide reading where I was one of two readers was equivalent to a tenured professor's presentation at a small regional conference where there were 50 presenters-in other words, worth almost nothing in merit points.

8) (Ball State) While our department is over all supportive, there is not enough space on this form to go through all of the many ways that we are treated as second-class citizens. No released time for contract faculty no matter what.

9) Phone in part-timers' mass office has no incoming line.

10) Slights from CCCC and WPA: WPA evaluators came to campus several years ago, talked with Chair and Comp director, ignored the full-time comp teachers who were not tenured Ph.D.'s and therefore not a credit to the field of comp.

11) See #3 and 4 above under **Courtesies**.

How can CCCC help you in your local circles? (Editorial comment: some of these suggestions have already been done, so how does CCCC do a better job of communicating ongoing efforts to part-time faculty?)

1) Help organize a network of part-time faculty.

2) Set up a fund to assist people with no travel funds to encourage presentations.

3) Why not some kind of newsletter or E-Mail bulletin board with ideas? We could share means of coping with our positions and let others know what our institutions do to help us out.

4) We need to maintain contact with each other, outreach.

5) Networks like this.

6) Linda Pratt (President of AAUP) is at my institution; this issue is not ignored.

Other: (Editorial comment: Perhaps this comment explains why such exploitation listed above is possible).

I have recently relocated to Evansville, Indiana, (9-93) and am seeking (hoping and praying) the University of Southern Indiana calls to ask if I'll do adjunct work.